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min Franklin was the chief of the "excitable" orators who favored a plan of American representation in Parliament. Again, it is asserted that from the time of the Revolution onward the "old colonial system, characterized by navigation acts and restrictive measures, ceased to exist in fact, though not in law. This change came about, not because of any lesson taught by the American Revolution, but because the old system had outlived its usefulness." It is indeed marvelous if the loss of an American empire had no decisive influence in demonstrating to the English people the uselessness of the old colonial system.

Strong as is this book in dealing with institutions and social questions, one could wish that somewhat more space had been given to them in the modern period. The present forms of local organization and administration and the rise of the system of cabinet-parliamentary government are not considered. A chapter on existing institutions would have been the natural complement of the one on that subject for the Anglo-Saxon period. Moreover, the struggle for the emancipation of workers in mines and factories deserves more than a passing remark; and the great services of the seventh earl of Shaftesbury are as worthy of notice as those of Bright, Cobden, or Russell.

These shortcomings, if they be shortcomings—due doubtless to economy of space—must not be suffered to conceal the great merit of this book. It is written in a simple and pleasing style; and the narrative is so closely knit, following the natural evolution of the subject, that the attention of the reader never flags. It is what not many text-books are—a real contribution to historical literature; and it should prove a powerful influence in advancing the scientific study of English history in the high-school and the college.

GEORGE ELLIOTT HOWARD.

*The Mediaeval Stage.* By E. K. CHAMBERS. (Oxford: Clarendon Press; New York: Henry Frowde. 1903. Two vols., pp. xlii, (2), 419; v, (3), 480.)

THIS work has to do with acting rather than with literature; it is a history of the stage, not a history of drama. The period is the rather late mediæval extended even through the sixteenth century. Its actual scope is more English than general in spite of the very full illustrative material from other lands with which the author leads up to his English theme. The standpoint is neither that of the playwright nor of the player, but of the folklorist and student of customs.

The text is divided into four books; on minstrelsy, folk drama, religious drama, and the interlude. More than half the space is given to the folk drama and more than half the remainder to the religious drama. A thirty-page list of authorities and a number of valuable appendixes take up about one-fourth of the work.

Under minstrelsy the author touches on the complete downfall of the theaters through ecclesiastical hostility and barbarian indifference. He goes on to show that the popular love of spectacles nevertheless endured, as is shown by the flourishing state of minstrelsy. He shows further that

the spectacles and the remarkable variety of popular games, but especially the dance, have their definitely dramatic side as developed in the May-games, the sword-dances, the feast of fools, and the boy bishops. These "gave birth to a special type of the drama in the mask". Popular games were frowned on by the church, but in the end it was the church itself which did most to satisfy the mimetic instincts of the people. The liturgical drama developed remarkably within the church, "migrated from the church to the market-place", and thence "still farther to the banqueting-hall". From the hands of the clergy it passed to those of the folk, still retaining its religious character, and thence into the hands of a professional class of actors, putting off its religious character and taking on new aspects under the influence of humanism. In brief, modern drama arose from "the ecclesiastical liturgy, the farce of the mimes, the classical revivals of humanism".

All parts are wrought out in a workmanlike manner, showing excellent scholarly equipment, good command of the literature of the subject, and thorough method in the use of sources, but the most loving as well as the most extensive treatment is that given to the folk drama. Here the author's interest leads him to be somewhat discursive at times. An elaborate evolutionary theory of religion has its justification in the attempt to trace to the ritual of religion the form of the dramatic elements of the popular festivals — the folk dance from the ritual and from the dance the folk drama. But this fullness is hardly needed for the argument, and the argument itself seems sometimes a little touched with that spirit of fantasy which besets the best of folklorists — and Mr. Chambers is of the soberest. This portion on folk drama is, however, to say the least, a rich gathering of illustrative facts on the general subject of the popular instinct for dramatic play out of which has grown the organized modern drama, and it is a genuine contribution to the understanding of the folk-psychology which forms the basis of that development. In his treatment of the religious drama and the interlude the author is more in touch with the familiar line of tradition, but contributes much fresh material and very full enrichment of the usual matter.

In the matter of fullness Mr. Chambers leaves little to be desired, unless one is disposed to criticize his almost entire neglect of the subject of "dialogued speech", to which he himself refers as, with symbolism and mimetic action, "the other important factor" of dramatic development. This theme might well have formed a new section or at least chapters under folk drama and religious drama. It was the almost universal practice of the late middle ages to put in dialogue form whatever was intended for the people. In the thirteenth century even sermons and encyclopedias (like the "*Livre des secrets*" and the work of the "philosopher Sidrach"), and in fact most things written in the vernacular, were dialogued. The dialogued sermons such as those of Berthold, Voragine, Tauler, Geiler, and others were a definite appeal to the dramatic instincts of the people. The most suggestive survival of the dialogue sermon, the curiously interesting and effective preaching of the

*Dotto* and the *Ignorante* by the Jesuit fathers in Rome to-day, is distinctly dramatic and is dramatically performed by two preachers, one of whom imitates the man of the people and even talks in the Roman dialect. Some allusion is made by Chambers to the use of dialogue by the minstrels and in Christian writings, etc., but there is no real treatment of this field.

The work stands superficial tests for accuracy very well indeed, in spite of the fact that it fails the first tests put — Voragine did not die in 1275 (II. 126) but in 1298, and the Coventry Weaver's play was not burned with Sharp's collection, although its rediscovery at Coventry by H. Craig (to whose forthcoming edition of the plays Chambers refers) is too recent for use here. Moreover, "a knowledge of Seneca or of Plautus" is not quite "the rarest of things" (II. 207), at least in the thirteenth century, if one may judge from certain writers of this period whom the reviewer happens to be reading at the time of writing this review, for they make quotations by the score from both these writers. But, considering the immense mass and variety of material crowded into this work, the tests reveal surprisingly few slips or inaccuracies.

The book is written in a style which makes interesting reading in spite of the necessary scholarly references and the unnecessary peppering with quasi-technical words given in their originals as if untranslatable. On the whole the work is one not only attractive and profitable to read but useful also as an introductory guide, and that not merely to the subject in general but also to the multitudinous special topics introduced under each general theme.

In the matter of bibliographical reference, the thirty-page list of authorities at the beginning is a somewhat miscellaneous list of books consulted, with much that is only indirect in its bearing, but it is useful enough; and the bibliographical notes at the beginnings of chapters and in foot-notes are models of practical bibliographical method. The make-up of the book with its handsome typography and unusually light paper is very pleasing. Not least among its attractions is the fact that the well-proportioned margins are not too wide and the fair-sized type and leadings are not excessive. It is a normal book, not watered either by author or publisher and not condensed beyond nature. The only suspicion of skimping is in the index and this, although made on a somewhat meager plan, is intelligently made and fills the decent amount of nineteen pages.

ERNEST C. RICHARDSON.

*The Angevin Empire, or the Three Reigns of Henry II., Richard I., and John (A. D., 1154-1216).* By SIR JAMES H. RAMSAY, of Bamff, M.A. (London: Swan, Sonnenschein, and Company, Ltd.; New York: The Macmillan Company. 1903. Pp. xxiv, 556.)

THIS is the last instalment of Sir James H. Ramsay's great work. It covers the combined reigns of the first three Angevins, and thus